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THE ABYDOS RELIEFS

PAPERS: Volume I, Part I, Bas-Reliefs from the Temple of Rameses I at Abydos by Herbert E. Winlock, the publication of which was announced in the April BULLETIN and the price given as five dollars, will be sold for \$3.50, in agreement with the Museum policy of keeping the price of its publications down to the lowest possible figure, for the advantage of students and teachers. This monograph is descriptive of the series of magnificent bas-reliefs from a previously unknown temple which were unearthed by natives in 1910 under the mounds upon which the modern village of Arâbeh el Mâdfuneh now stands. Purchased in Egypt by the late J. Pierpont Morgan and by him presented to the Museum, these reliefs have had an honored place on the Museum walls but have never before been treated with scholarly care and thoroughness. Many questions connected with their meaning, which have been hitherto unanswered, are here taken up in detail.

EXHIBITION OF IMPRESSIONIST
AND POST-IMPRESSIONIST
PAINTINGS

OF the many articles in the newspapers discussing the present exhibition of modern French paintings at the Museum, we have space to quote but one paragraph, from Royal Cortissoz' page in the *New York Tribune* of May 8:

There have been many important and beautiful exhibitions at the Metropolitan Museum, but there is a point of view from which the one just opened there, to remain throughout the summer, might be regarded as more useful than any of its predecessors. It illustrates the French school of impressionism, embraces also the men who are known as the Post-Impressionists and in giving a fairly well balanced account of both groups answers an immediate educational need. Evidence is here gathered together throwing light on a subject with which students of art are constantly wrestling. When works by Cézanne or Matisse turn up from time to time we are asked to regard them as constructive contributions to modern painting. Now we are offered an unusual opportunity to test the assertions commonly made in their favor. The mere fact that this show is organized at the Museum may be regarded in some quarters as an official ratification of ideas that have been in debate, as proof that Post-Impressionism for America has "arrived." But the Museum, quite properly, makes no pretense of settling the matter. The ideas to which we refer are still in debate. What makes the present occasion interesting is simply the stimulus that it gives to clarifying discussion.

This exhibition, which has already aroused much discussion and been visited by a large number of people, will be on view until September 15.

The catalogue of the exhibition¹ contains an introduction by Bryson Burroughs and reproduces over forty of the paintings.

¹Loan Exhibition of Impressionist and Post-Impressionist Paintings. xvi, 28 pp. ill. 8vo. New York, MCMXXI. Price, 25 cents.